

LONE WOLF AND CUB

雪子と孤狼

VOLUME 23

TEARS
OF ICE

By KAZUO KOIKE
& GOSEKI KOJIMA



子連水狼

LONE WOLF AND CUB



story
KAZUO KOIKE
art
GOSEKI KOJIMA



®

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TEARS
OF ICE

By KAZUO KOIKE
& GOSEKI KOJIMA

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狼



VOLUME

23

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

LONE WOLF AND CUB



TABLE OF CONTENTS

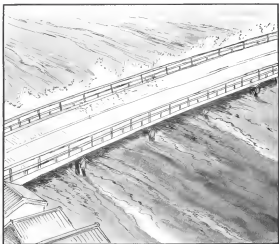
Frozen Edo	9
Tears of Ice	69
The Day of Meeting	130
Death in the Moonlight	190
Silent Snow	250
Glossary	309
Creator Profiles	311

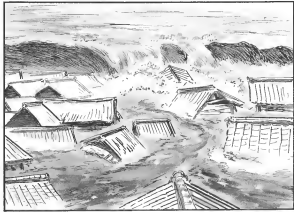


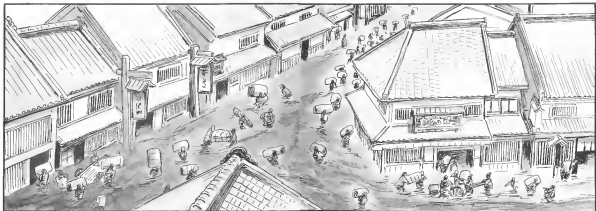
*the hundred and
twelfth*

Frozen Edo









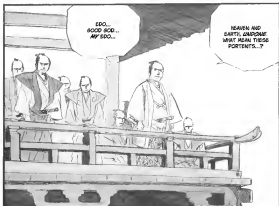


THE WIND HAD
CALMED. THE RAIN
LIFTED. YET WATER
SWIRLED THROUGH
EDO UNDAINED.



EDO...
GOOD GOD...
MY EDO...

HEAVEN AND
EARTH, ZARFONE!
WHAT MEAN THESE
PORTENTS...?

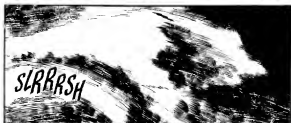
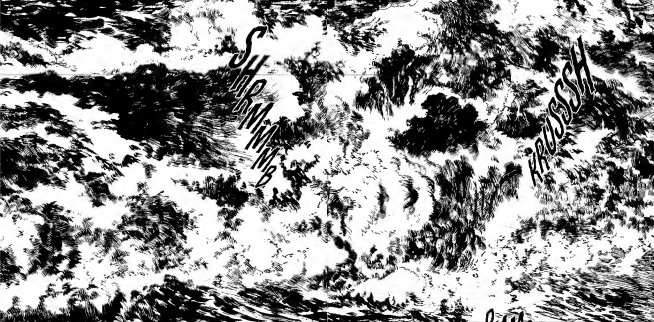


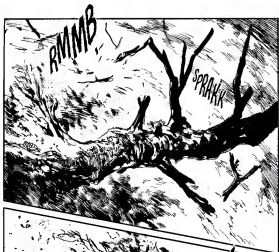




RMMMBB

WHBLOOSH







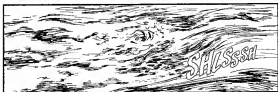
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M
M
B

SHRRSH

ZHMMMB

SKLUSHH

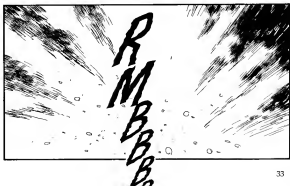




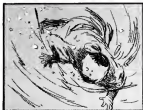










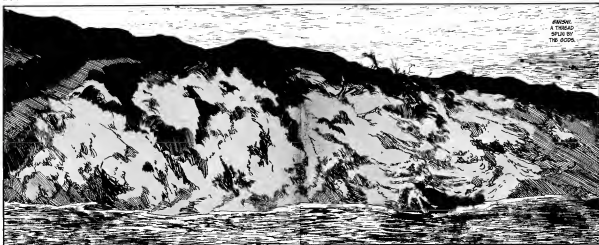
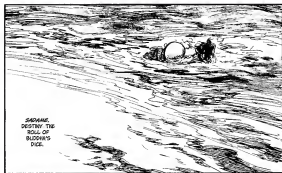
















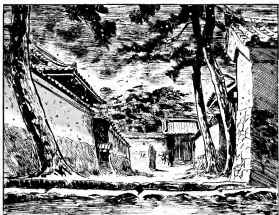








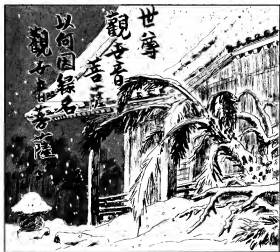


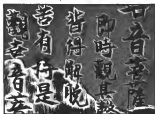




















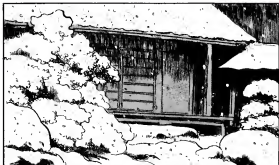
HEH
HEH
HEH!





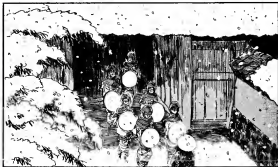


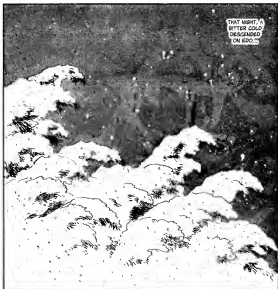
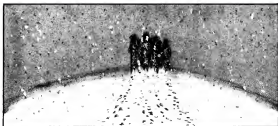






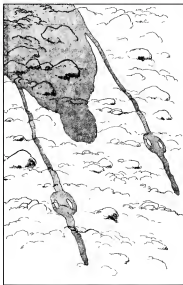


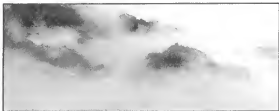


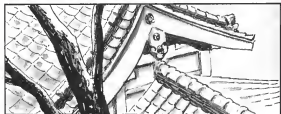


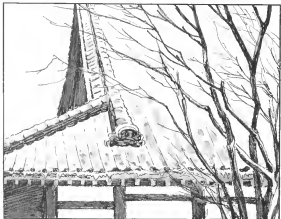
*the hundred and
thirteenth*

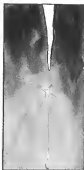
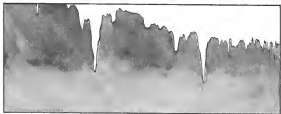
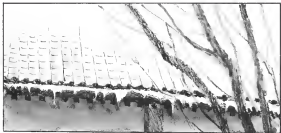
Tears of Ice

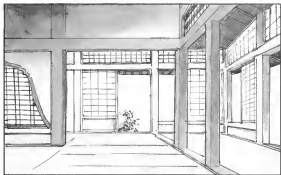


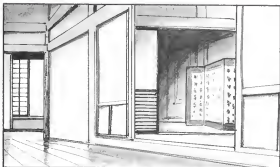
















NOBLE...
FOR WHICH DO
YOU SHED YOUR
TEARS OF ICE?



SORROW
FOR THE
PASSING OF
THE YAKSHI



OR
ONLY...
ATYP



YES, I AM THE
LAST URA-KAYO.
WE, WHOSE WORDS
WERE ONCE FEARED
ACROSS THE SIXTY
STATES OF JAPAN

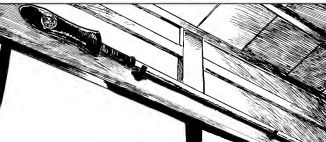


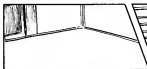


AND A SCENT THAT WAS
ALSO THE SCENT OF THE
DREARY, AN INSTINCT CLOSE
TO THE BEASTS', STIRRED
AT THE BOTTOM OF HIS
CONSCIOUSNESS... FINDING
THAT SCENT FROM AMONG
ALL OTHERS.

TOLD HIM
IT WAS THE
SCENT OF
THEIR HATED
FOX.

AND THAT
HE WAS
IN *EVERYONE'S*
HANDS...













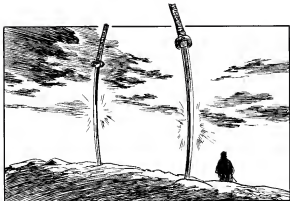


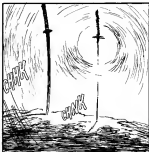




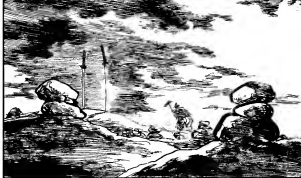






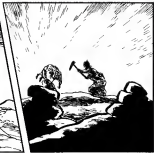




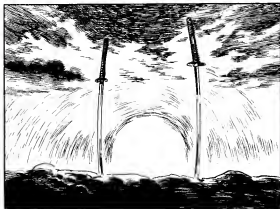


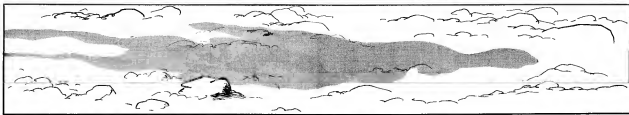
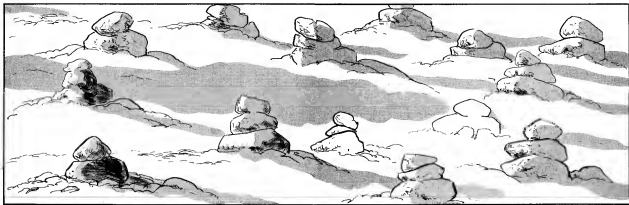


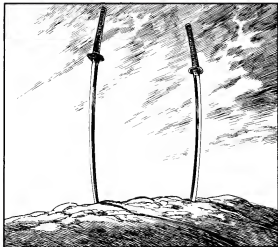






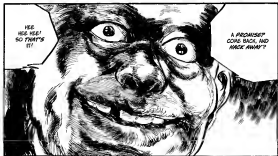
















HEY RETSUDŌ
WING... THAT'S THE
MESSAGE. MY POISON
WOULDN'T FORGET THAT
FLA-BITTEN OLD
TIGER.



AND
HE'S GOT MY
CONFESSION...
IN RECORD.

SO I CAN'T
TELL OUR LORD
THAT YASUŌ RETSUDŌ
WAS BEHIND THE
FLOOD. HMM...



BUT IF
DAMIAN HITS
HIM...?



RETSUDŌ
DEAD, AND
DAMIAN STILL
HERE...?









*G-CALM DOWN!
JUST... CALM DOWN!
FACT IS, I'M IN THE
BEST POSITION
OF ALL.*

*IF I
PLAY MY CARDS
RIGHT, I CAN MAKE
OUT LIKE A
BANDYT.*



*JUST AS
LONG AS I DON'T
OPEN THE WRONG
WRITER GATE
AGAIN.*



*WHAT A
DOPE, ABE!
HOW COULD
YOU BE SO
DUMB?*



*BUT...
HEAVEN DON'T
DUMP ME. IT GAVE
ME A SECOND
CHANCE.*



*GOTTA
GET IT
AWAY!*





AWAY!
HIG, HIG!

I JUST NEED
TO MAKE SURE
THEY KILL EACH
OTHER...

...AND I MAKE
THE ARMS KILLING!
WITHOUT LIFTING
A FINGER!



BUT...
HOW TO MAKE
IT HAPPEN...?

AH,
THAT'S THE
KID...



THIS IS
RETRIED.



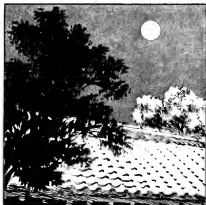
AND THIS
IS ITTO.

THIS
SWORD
HITS THAT
SWORD...



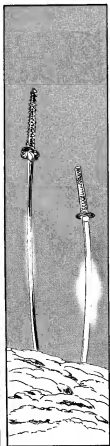






















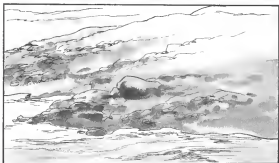


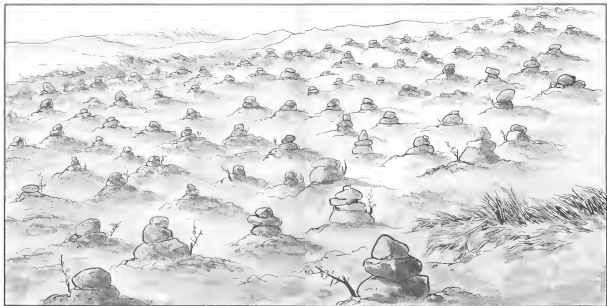


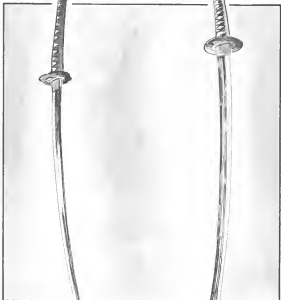
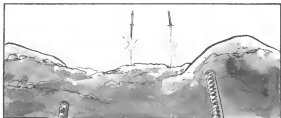
*the hundred and
fourteenth*

The Day of Meeting

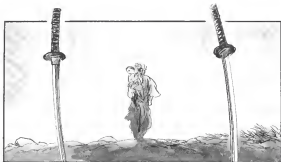












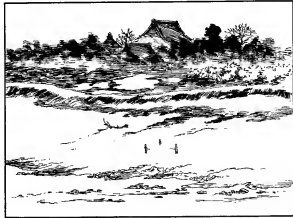


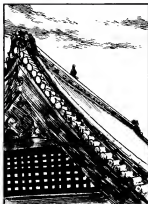












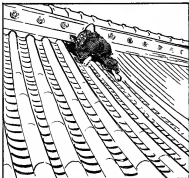


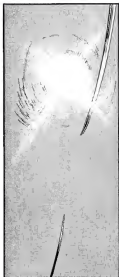


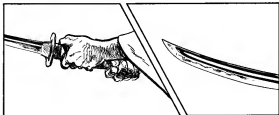
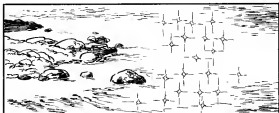




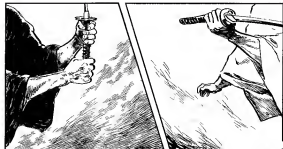
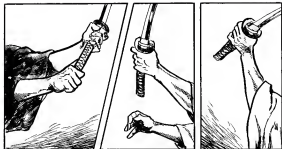
Shocking!

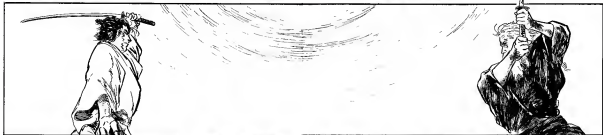




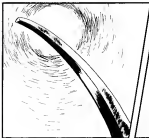










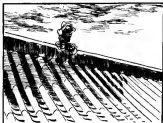




































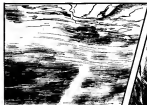




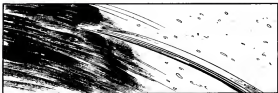


















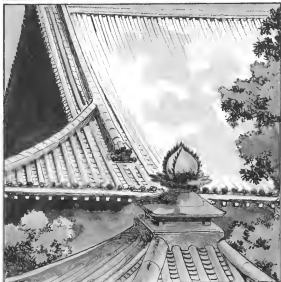


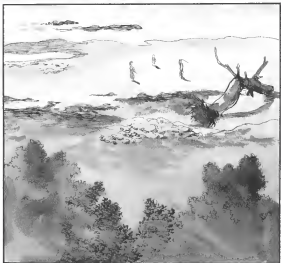
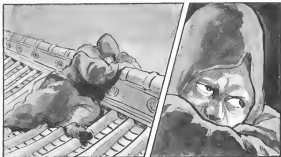


*the hundred and
fifteenth*

Death in the Moon- light





















GOD, I'M
NEARBY...

THREAT'S
LIKE...DUST.



BUT
MOST OF
ALL...

...I'M SO...
FURIED.



THEY
STARTED AT
NOON...AND NOW...
EARLY EVENING...
AT LEAST.



ON AND
ON...EIGHT
HOURS...





SCREWED
UP AGAIN...I
MEANT TO CONT
THE WHOLE
BLADE!



I SHOULD'VE
PULLED THEM
OUT!

HOW COULD
I FORGET THE
PART IN THE
PART?

CRASH! NOW
HARRRHHING!



CRAP WITH
THE ASSIGNED
PART, DAMN IT!

CRAP,
CRAP!



PATIENCE, ABB,
PATIENCE. THEY CAN'T
KEEP IT UP FOREVER.
CRAP WINS. AND
SOFTY'DO.





IT WAS TRUE—
THE TWO OF THEM—
THE FATHER OF THEM—
WERE NO LONGER
ALIVE!!



IF THEY WERE
ALIVE, THEY
WOULD HAVE
EXHAUSTED
STRENGTH AND
WILL...

...WOULD HAVE
FALLEN THERE,
BENEATH THE
MOON.

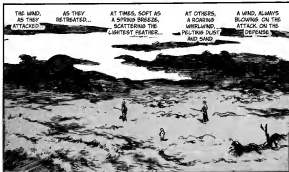


BUT IF NOT
HUMAN, THEN...
WHAT?

TRULY.

THEY WERE
THE WIND?

WIND.



THE WIND,
AS THEY
ATTACKED.

AS THEY
RETIRED...

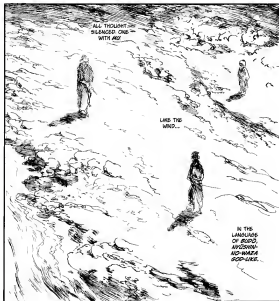
AT TIMES, SOFT AS
A SPRING BREEZE,
SCATTERING THE
LIGHTEST FEATHER.

AT OTHERS,
A ROARING WHIRLWIND,
PULVERIZING DUST
AND SAND.

A WIND, ALWAYS
BLOWING ON THE
ATTACK, ON THE
DEFENSE.



BELEAGUED WITH ALL
NATURE, HERE ON
SILENT EARTH, HERE
DOXBATH THE BLUE
GLOW OF THE MOON.



ALL THOUGHT
SILENCED ONE
WITH ANY

LIKE THE
WIND...

IN THE
LANGUAGE
OF GODS,
NATIONS
AND WHATEVER
GOD-LIKE.



KEANGO, THE
SACRIFICEMENT
OF THE SWORD,
TO WHICH WARRIORS
HAD ASPIRED SINCE
ANTIGUITY.



NO FLESH
NO MIND



FLOWING
AROUND THE
ROCKS.

WAVING THROUGH
THE FORESTS,
DRIFTING OVER
WATER.

WHEN ALL IS
NOTHINGNESS,
THERE IS NO
FATIGUE.

DAILY RESPONSE,
ACTION ACTION,
RESPONSE.

BUT MORE
ANXIOUS WAS
THE BOY.



HE TOO HAD REACHED
JENASSO. HE TOO HAD
ACHIEVED JAY. LIKE HIS
FATHER, HE TOO WAS
THE WIND...

FATHER
AND SOUL
TOGETHER
IN JAY



AND BECAUSE
THEY FOUGHT
AS THE WIND

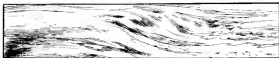
FOUGHT
AS ONE...

NO
FUTURE...

NO
FLOWER...

NO
GOLD...







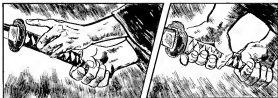


















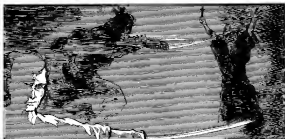


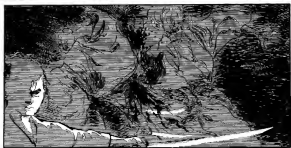


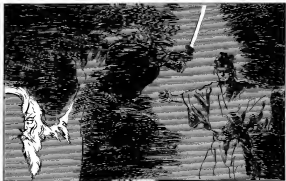
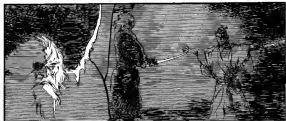


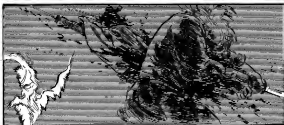












THE STANCE OF EMPTINESS
CAN ONLY BE ACHIEVED WITH
EMPTINESS. BOTH OPPONENTS
NEITHER MOVING NOR MOVED.
NO TEMPTATION

















...THE REAL...
...WITH THE REAL

...THE REAL...
...WITH THE REAL



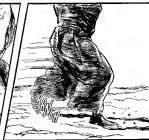
IT'S...
WHERE
IS THE
MOON?



DIRECTLY
OVER YOUR
HEAD.





























*the hundred and
sixteenth*

Silent Snow

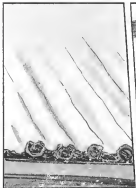


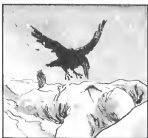
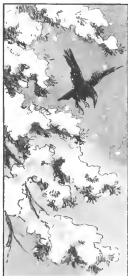






















O-DAMU
HY!

WHY DID
IT HAVE TO
SNOW??

SNOW BELTS...
INTO WATER...
DILUTES...



...MY
POISON!

IT'S
VULNERABLE...
TO WATER!



STOP! STOP
FALLING! DON'T
SNOW!!



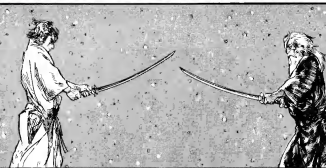
STOP
SNOWING!!
Stopp!!!

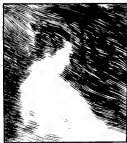
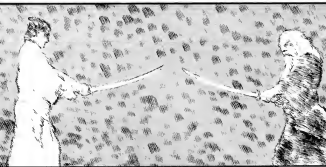
ALL
MY LABORS,
WASHED
AWAY!























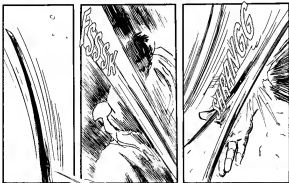
FASTER
DRIFTING
RIGHT!















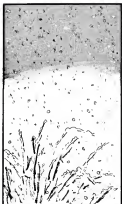




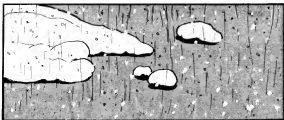












AND
YET...



I WILL
NOT
LOSER



HGKK

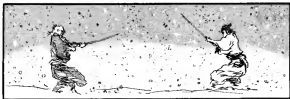










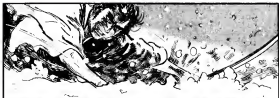








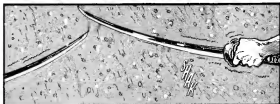




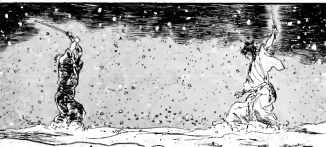






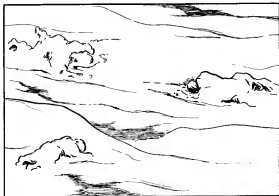


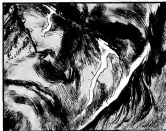












LOVE WOLF AND OUR BOOK TWENTY-THREE: THE END
TO BE CONTINUED

GLOSSARY

aiuchi

When both duelers die.

bushi

A samurai. A member of the warrior class.

bushidō

The way of the warrior. Also known as *shidō*.

Edo

Edo was a castle town, that rose up around the moats and ramparts of Edo castle, the stronghold of the Tokugawa clan. The central core of the city, administered by the *machu-bugyō* city commissioner, who reported directly to the shōgun's senior councilors, and was demarcated on official maps by a black line, the *kurabiki*, and was called the *go-funai*.

enishi

A fateful, chance connection between two people.

funai

The inner wards of Edo, home to the samurai class (see Edo).

honoriifies

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Wolf and Cub*:

chan – for children, young women, and close friends

dono – archaic, used for higher-ranked or highly respected figures

san – the most common, used among equals or near-equals

sama – used for superiors

sensei – used for teachers, masters, respected entertainers, and politicians.

kirin

A mythical horned creature, much like a deer with the tale of an ox and the hooves of a horse. Said to appear before the birth of a saint.

kuchiyaku

Kuchiyaku were the tasters for the shōgun family. They were called *kuchiyaku*, or “official

mouths," because they checked for poison with their own tongues.

ma-ai

The reach of one's sword. The zone in which you can kill your opponent before he kills you.

meifumadō

The Buddhist Hell. The way of demons and damnation.

mu

Nothingness. A crucial concept in Zen Buddhism, and a goal of all the martial arts. Clearing the mind of all extraneous thoughts and connections, to exist wholly in the moment, freed of all attachment to life and the world around you.

namu

From the Sanskrit *namas*: "take refuge in the Buddha." A common prayer for the dead.

ryū

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *deishi* students that sought to learn

from the master. The largest schools had their own *dōjō* training centers and scores of students. An effective swordsman had to study the different techniques of the various schools to know how to block them in combat. Many *ryū* also had a set of special, secret techniques that were only taught to school initiates.

shidō

Bushidō. The way of the warrior.

shishogan

The eyes of a swordsman become one with (the emptiness of) *mu*, alive in the moment between life and death.

toba

A mythical creature.

zanbatō

The mythical horse-slicing stroke used by Ōgami Ittō.

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Love Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talents.

Love Wolf and Cub was first serialized in Japan in 1970 (under the title *Kozure Ōkami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Anzame* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

Thus wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryōichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Senjuku*, a college course aimed at helping talented writers and artists — such as *Battle 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kami-shibari*, or "paper-play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *hishi-don* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *hishi-don* readers.

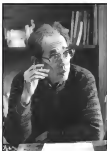
In 1967, Kojima broke into the magazine market with his series *Dogma*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Seowu*

Okami (*Less Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.





Holy hand grenades! Edo is flooded. Bridges are crumbling, rivers are washing past retaining walls, and everything Edo is floating away, including our vengeful ronin Ito Ogami, his foe Retsudo Yagyu, and his little boy Daigoro. In an ironic show of samurai respect, little Cub Daigoro is saved from drowning by the conniving Retsudo. And proving he can lend a hand too, Lone Wolf Ogami pulls someone to safety as well — the evil poisoner Abeno Kaiti — maybe he should have let him drown! Eventually, the two opposing master swordsmen dry off and go head to head in a sword fight of a thousand stances and a couple days' length. This seems like it could be the deciding bout between the two, unless that nasty poisoner gets in the way, and he seems to do that a lot lately.

"These are seminal comics. . . They invent the vocabulary here; slow motion, motion blur, speed and fury and horror. (Lone Wolf and Cub) changed the medium the way Kurosawa changed film."

— Warren Ellis
Arbamb.net

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